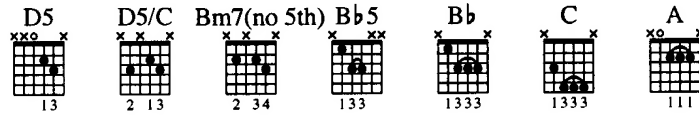


Perry Mason

Words and Music by Ozzy Osbourne, Zakk Wylde and John Purdell



Tune Down 1/2 Step;
Drop D Tuning:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Intro

Freely ♩ = 82

Chord symbols: D5, D5/C, Bm7(no 5th)

*Gtr. 1 *f* *f*

*Gtr. 2 *f*

TAB: 7 5 7 7 5 7 5 7

* Synth. arr. for gtr.

Moderately ♩ = 90

**Dm

Chord symbols: Bb5

(cont. in notation)

Riff A

Gtr. 1

Gtr. 2 *divisi*

Riff A1

TAB: 7 5 6 7 10 9 8 10 9 7 7 10 7 10 7 7 6 5 10 9 5 0 3 5 0 3 5 7 6 5 0 7

** Chord symbols reflect overall tonality.

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

End Riff A

End Riff A1

†Gtr. 3 (heavy dist.)

D7#9

f

TAB: 7 10 9 8 10 9 7 7 10 7 10 7 7 6 5 0 7 6 5 4 5

†doubled throughout

Gtr. 3: w/ Rhy. Fill 1

Gtr. 3 tacet

Rhy. Fig. 1A

*Gtr. 6

Rhy. Fig. 1

**Gtrs. 4 & 5

full full full full full

8va

*Synth. arr. for gtr.

**composite arrangement

Gtrs. 1 & 2 tacet

Bb

C

A

Gtrs. 1 & 2: w/ Riffs A & A1

8va loco

P.H. P.H.

pitch: E

Gtrs. 1 & 2 tacet

Bb

C

A

Gtr. 6 tacet

D5

F5

G5

D5

A^b5

G5

F5

G5

D5

End Rhy. Fig. 1A

Rhy. Fig. 2

End Rhy. Fig. 1

P.S. P.H. P.H. P.M. P.M. P.M.

pitch: E

F5 G5 D5

A^b5 G5 F5

F5 G5 D5

A^b5 G5 F5 G5 D5

F5 G5 D5

A^b5 G5 F5

End Rhy. Fig. 2

P.M. P.M. P.H. P.M. P.M. P.M. P.M. P.M.

pitch: E

Rhy. Fill 1

Gtr. 3

TAB

Verse

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

1. On his way to din - ner when he took him by sur - prise. And with
 2. Rid - ing paint - ed hors - es, oh, the kids they love it so. You can

Rhy. Fig. 3

simile on repeat P.M. P.M. P.M. P.M. P.M. P.H.

End Rhy. Fig. 3

Gtrs. 4 & 5: w/ Rhy. Fig. 3, 3 times

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

one pull of the trig - ger he would van - ish o - ver - night.
 see it on their fa - ces, how they love the wind to blow.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

Danc - ing by the road - side, hold - ing on for dear life.
 Mind - ing my own busi - ness, like my ma - ma al - ways said. Then a
 But if

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

gun from out of no - where made a wid - ow of his wife.
 I don't try to help 'em, they could wind up on the front page.

Pre-Chorus

G5 D5 G5/D* D5 G5 D5 F5 D5

1. I don't mind,
 2. I don't mind, sin - gle file -
 draw the line.

Gtrs. 4 & 5

P.M. grad. bend 1/2 1/4

* bass plays D

Gsus4/D D5 G5 D5 G5/D D5

— down the run-way. Feel - ing fine, — and I'll
 — then draw me an ar-row. Feel - ing fine, — then I'll

C5 G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5

see you — my — friend, o - ver and o - ver a - gain. —
 see you — my — friend, o - ver and o - ver a - gain. —

15ma *loco*
 P.H. P.M.

Chorus

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 1 & 1A

N.C.(Dm)

Gtrs. 1 & 2 tacet

Bb

Who can — we get on — the case? — We need Per - ry

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.(Dm)

C A

Ma - son. Some - one — to put you — in place, — call - ing

Gtrs. 1 & 2 tacet

Bb

1.

Gtrs. 4 & 5: w/ Rhy. Fig. 2

D5

F5

G5

D5

Ab5

G5

F5

G5

D5

Per - ry Ma - son a - gain. —

F5 G5 D5 Ab5 G5 F5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 D5 Ab5 G5 F5

A - gain. —

2. *Bb Bb/F Em A/C# Bb Bb/F Em E5 F5 G5 D5

gain. _____ A - gain. _____

Gtr. 4

8va *8va* *loco* *8va* *loco*

P.H. _____ P.H. _____

pitch: A B F

Gtr. 5

8va *8va* *8va* *8va*

P.H. _____ P.H. _____

pitch: B B

* Chord symbols reflect overall tonality.

Bridge

Bb5 A5 G5 E5 F5 C/E

Wake me _ when it's o - ver, tell _ me it's al - right. Just keep on _ talk - ing, ba - by. I've been

* w/ octave pedal

* set one octave higher

Guitar Solo
N.C.(Dm)

Gtrs. 4 & 5

f P.H. -----

full 13 13 12 full 13 12 full 13 13 12 full 13 12 full 12 12 12 12 12 12 1/2 full 12

Gtr. 7 (dist.)

P.M. ----- P.M. ----- P.M. -----

2 5 0 0 0 0 0 0 2 5 0 0 0 0 0 0 2 5 0 0 5 0 5 5 5 0 0

Bb5

C5

A5

C5

D5

P.H. T T T T T T T T T T

12 10 12 9 10 12 9 10 9 6 7 6 (6 7) 6 9 6 7 6 9 6 7 6 9 7 6 10 7 6 7 10 7 6 7 12 7 12 7 6 7 12 7 12 7 6 7

3 3 3 3 3 3 5 5 5 3 5 5 5 5 5 5

C T T T T T T T T T T T T T T T

14 7 14 7 6 7 14 7 14 7 6 7 17 7 17 7 14 7 17 7 17 7 14 7 19 7 19 7 10 7 19 7 10 7 5 21 7 21 7 5 10 7 21 7 5

5 5 5 5 5 5

Bb5 C5 A5 C5 Bb5 C

8va

full full full

15 (15) (15) 15 (15) 13 15 13 12 13 12 10 15 13 10 13 10 13 10 15 13 10 13 10 13 10 15 13 10 13 10 13 10 13 10 13

3 3 3 3

0 0 0 0 0 0 5 5 5 0 5 0 1 X 2 X

N.C.(Dm) Bb5 C

8va

Gtr. 4

Gtr. 5 divisi

full

10 15 13 15 13 15 10 17 15 13 13 17 15 13 10 13 13 (13) (13) 10

3 3 3 3

P.M. P.M. P.M.

0 5 5 0 5 5 0 5 5 0 0 1 X X 2 2 0

N.C.(Dm) C5 Bb5 C N.C.(Dm)

8va

Gtrs. 4 & 5

full full 1/2 full full

10 10 10 10 10 10 10 10 10 10 10 10 12 10 12 12 10 12 10 12 13 13 13 13 17

Then I'll

P.M. P.M. P.M. P.M. P.M.

0 5 5 0 5 5 0 5 0 3 3 1 1 1 2 3 2 0 0 5 0 0 0 0 0 5 0 0 0 0

Chorus

Gtr. 7 tacet

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 1 & 1A, simile

N.C.(Dm)

Gtrs. 1 & 2 tacet

Who can we get on the case? We need Perry Mason.

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 1 & 2 tacet

Some one to put you in place, calling Perry Mason a -

Outro

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5

gain. A gain. A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 4 & 5

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M.

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5

gain. A gain.

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. 1/4 P.S.

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5

play 3 times

Gtrs. 4 & 5

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. 1/4

I Just Want You

Words and Music by Ozzy Osbourne and Jim Vallance

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 92

*Bm

Rhy. Fig. 1

Gr. 1 (slight dist.)

* Chord symbols reflect overall tonality.

Verse

Gr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 (dist.)

Bm A Em Bm A Em Bm

f *8va* *loco*

w/ bar fdbk. w/ bar

pitch: A

slack

Gtr. 3 (dist.)

f *8va* *loco*

w/ bar fdbk. w/ bar

pitch: A

slack

Verse

Gtrs. 2 & 3 tacet

Bm A Em Bm A

2. There are no im - pos - si - ble dreams, there are no in - vis - i - ble seams. Each night when the day is through, I

Gtr. 1 Rhy. Fig. 2

Chorus

Gtr. 4: w/ Fill 1

Em7 B5 A5 E5

don't ask much, I just want you. I just want you.

End Rhy. Fig. 2 Gtrs. 2 & 3

let ring

1/4 1/2 1/2

Fill 1

Gtr. 4 (slight dist.)

mf w/ phase

let ring

TAB

0 2 4 0 3 0 4 0

B5 A5 E5 Gtr. 1: w/ Rhy. Fig. 1 Bm A Em Bm Gtrs. 2 & 3 tacet A Em Bm

Verse
Gtr. 1: w/ Rhy. Fig. 1
Bm A Em Bm

3. There are no un - crim - i - nal crimes, _ there are no un - rhym - a - ble rhymes. _

A Em Bm Gtr. 4: w/ Fill 2 Em Bm

There are no i - den - ti - cal twins _ or for - giv - a - ble sins. _

Gtr. 1: w/ Rhy. Fig. 2
Bm A Em Bm

There are no in - cur - a - ble ills, _ there are no un - kill - a - ble thrills. _

A Gtr. 4: w/ Fill 1 Em7

One thing and you know it's true. _ I don't ask much, I just want you. _

Fill 2
Gtr. 4

mf
let ring

Chorus

Gtr. 1 tacet

B5

A5

E5

B5

A5

Em9

I just want _ you. _ I just want _ you. _

Gtrs. 2 & 3

let ring _ _ _ _ _

B5

A5

E5

B5

A5

E5

I just want _ you. _

P.S.

Bridge

Gtrs. 2 & 3 tacet

Em

I'm sick and tired of be - in' sick and tired. _ I used to go to bed so high and wired, _

Gtr. 1

Rhy. Fig. 3

p

let ring _ _ _ _ _

2 4 5 2 4 6 7 9

Bm

Yeah, _ yeah, yeah, yeah. _

End Rhy. Fig. 3

let ring _ _ _ _ _

11 9 7 6 7 6 4 2

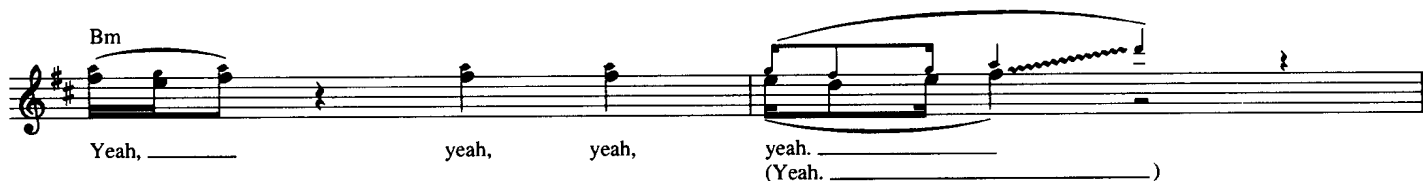
Gtr. 1: w/ Rhy. Fig. 3

Em



I think I'll buy my-self some plas-tic wa-ter. I guess I should have mar-ried Len-nons' daugh-ter.

Bm



Yeah, yeah, yeah, yeah. (Yeah.)

Guitar Solo

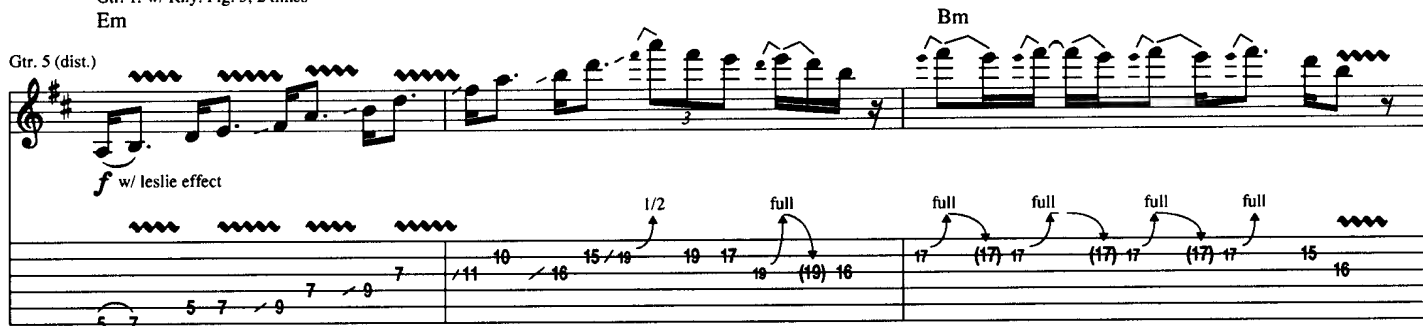
Gtr. 1: w/ Rhy. Fig. 3, 2 times

Em

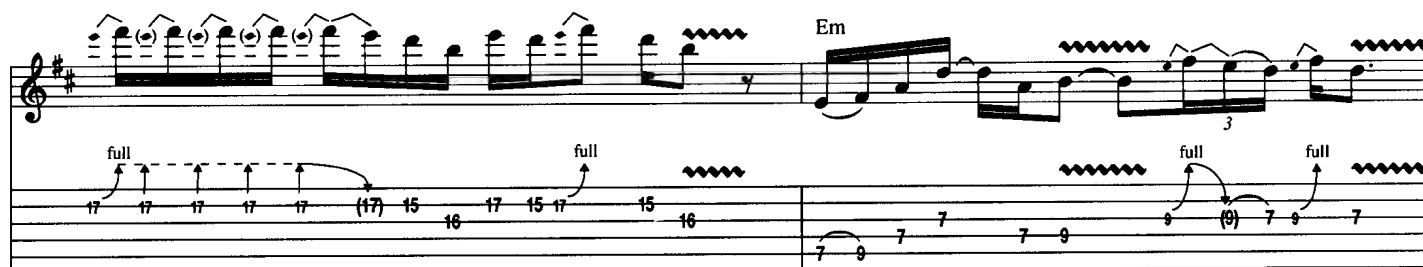
Gtr. 5 (dist.)

f w/ leslie effect

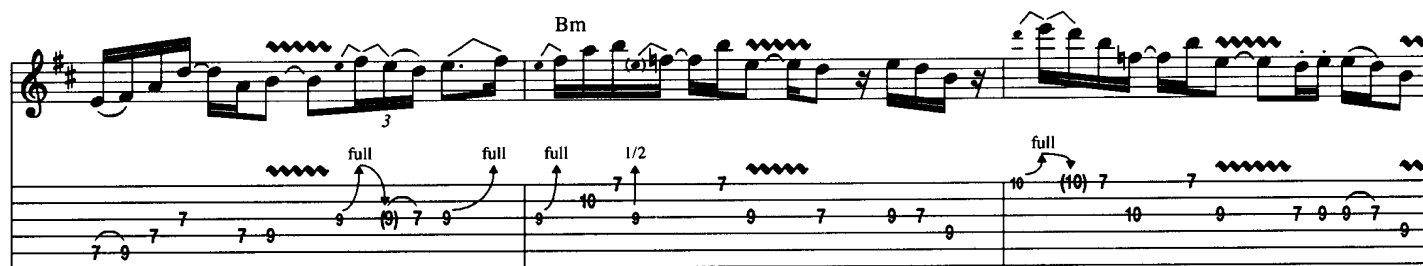
Bm



Yeah, yeah, yeah, yeah. (Yeah.)



Yeah, yeah, yeah, yeah. (Yeah.)




Yeah, yeah, yeah, yeah. (Yeah.)

Gtr. 1 tacet

N.C.

Gtr. 5



Yeah, yeah, yeah, yeah. (Yeah.)

Gtr. 2

slight P.M. throughout



Yeah, yeah, yeah, yeah. (Yeah.)

Abm Ebm Db

there are no un - save - a - ble souls. _ No le - git - i - mate kings _ or queens, do you

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 4 4 4 6 8 8 7 7 8 8 6 6 6

Abm Ebm Db

know what I mean? _ Yeah. _ There are no in - dis - pu - ta - ble truths, _

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 4 4 4 6 8 8 7 7 8 8 6 6 6

Abm Ebm Db

and there ain't no foun - tain of youth. _ Each night when the day is through, _ I

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 4 4 4 6 8 8 7 7 8 8 6 6 6

Chorus
w/ Voc. ad Lib
Abm Ebm Db Abm

don't ask much, I just want you. _ I just want _ you. _

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 6 6 4 4 4 6 6 7 7 6 6 4 4 4

Gtrs. 2 & 3

w/ bar

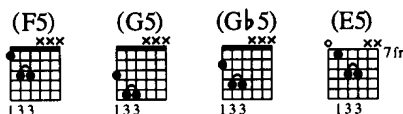
4 6 6 4 4 4 6 6 7 7 6 6 4 4 4

Ghost Behind My Eyes

Words and Music by Ozzy Osbourne, Mark Hudson and Steve Dudas

Tune Down 1/2 Step, Capo II:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat



Intro

Moderately Slow $\text{♩} = 72$

Chord symbols: F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp), Eadd6 (Dadd6), Bsus2/D \sharp (Asus2/C \sharp)

Gtr. 1 (clean) Rhy. Fig. 1
mf w/ chorus
 let ring throughout

Gtr. 2 (clean) Rhy. Fig. 1A
mf w/ chorus
 let ring throughout

* Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Chord symbols reflect overall tonality.

Chord symbols: F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp), F \sharp m9 (Em9), Bsus2/D \sharp (Asus2/C \sharp)

End Rhy. Fig. 1

End Rhy. Fig. 1A

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

Chord symbols: F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp), Eadd6 (Dadd6), Bsus2/D \sharp (Asus2/C \sharp), F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp)

1. There is a per - son liv - ing in my head, _____ she comes to vis - it ev - 'ry
 2. The prin - cess of the dark had made my mind home, _____ my haun - ted head and her won't

F#m9 (Em9) Bsus2/D# (Asus2/C#) F# (E) Bsus2/D# (Asus2/C#) Eadd6 (Dadd6) Bsus2/D# (Asus2/C#)

night in bed. _____ I fight the de-mon but it just won't fall, _____
 leave me a-lone. _____ She danc-es on my heart with fire in my soul, _____

F# (E) Bsus2/D# (Asus2/C#) F#m9 (Em9) Bsus2/D# (Asus2/C#)

the voi-ces in my dun-geon start-ing to call. _____
 I hate that feel-ing when I'm los-ing con-trol. _____

Pre-Chorus

Dmaj7 (Cmaj7) E (D) F# (E) Dmaj7 (Cmaj7) E (D)

The spi-ders danc-ing on the wall. Su-i-cide of love we could have _

Gtrs. 1 & 2 Rhy. Fig. 2

let ring - - - - - let ring - - - - -

0 2 4 5 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 3 (dist.) Rhy. Fig. 2A

mf w/ chorus

let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

B (A) F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) B (A)

had it all. And it is you, _____ you are the ghost-be-hind my eyes. _____

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

End Rhy. Fig. 2A Rhy. Fig. 3A End Rhy. Fig. 3A

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dmaj7 E F# C#add4/E# Bsus2/D# C#5 A B7sus4
 (Cmaj7) (D) (E) (Badd4/D#) (Asus2/C#) (B5) (G) (A7sus4)

I can't see through — you, you are the ghost-behind my eyes. —

Rhy. Fig. 4

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

1. 2.

F# A B7sus4 F# A B7sus4
 (E) (G) (A7sus4) (E) (G) (A7sus4)

The ghost that tells me lies. — tells me

End Rhy. Fig. 4

let ring — — — — —

End Rhy. Fig. 4A

Bridge

Gtr. 3 tacet (F5)
 Gtr. 4 *f* P.M. P.M. P.M. P.M. *sim.*
 Gtr. 5: w/ Fill 1, 2 times (G5) (Gb5)(F5) (G5)
 lies. I wish to God that I could
 Gtrs. 1 & 2 let ring
 sleep a - gain, oh, peace a - gain. And wake up from this night - mare
 let ring
 Gtr. 4 tacet (D6)
 Gtrs. 1 & 2 (cont. in notation)
 free a - gain, free a - gain, oh, me a - gain.
 Gtr. 6 (clean)
 let ring (cont. in slash) *f* w/ chorus

Fill 1
 Gtr. 5
 TAB
 5 3 3 1

Guitar Solo

Gtr. 6

F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) Dmaj7 (Cmaj7) E (D) F# (E)

legato throughout

0 7 10 9 (9) 1 3 1

*Gtrs. 1 & 2

let ring ——— let ring ——— let ring ——— let ring ———

4 0 4 4 0 4 2 2 0 2 4 0 0 0 0 0 0

* composite arrangement

C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5)

Gtr. 1 Gtrs. 1 & 2 Gtr. 2 *divisi*

let ring ——— let ring ——— let ring ——— let ring ———

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dmaj7 (Cmaj7) E (D) F# (E) Dmaj7 (Cmaj7) E (D) F# (E)

Gr. 6

Dmaj7 (Cmaj7) E (D) F# (E) Bsus2/D# (Asus2/C#) Eadd6 (Dadd6) Bsus2/D# (Asus2/C#)

Gr. 1

let ring — let ring — let ring —

Gr. 2

let ring — let ring — let ring — let ring — let ring — let ring —

Verse

Gr. 6: w/ Fill 2
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F# (E) Bsus2/D# (Asus2/C#) Eadd6 (Dadd6) Bsus2/D# (Asus2/C#) F# (E) Bsus2/D# (Asus2/C#)

There is a wo - man liv - ing in my head, _____ she comes to vis - it ev - 'ry

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gr. 3: w/ Rhy. Fig. 2A

F#m9 (Em9) Bsus2/D# (Asus2/C#) Dmaj7 (Cmaj7) E (D) F# (E) Dmaj7 (Cmaj7) E (D)

night in bed. _____ The spi-ders danc-ing on the wall. _____ Su - i - cide of _ love we could have _

Fill 2

Gr. 6

TAB

5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times
Gtr. 3: w/ Rhy. Fig. 3A, 3 times

B (A) F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) B (A)

had it all. And it is you, _____ you are the ghost - be-hind - my eyes. _____

F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) B (A) F# (E) C#add4/E# (Badd4/D#)

You, _____ you are the ghost - be-hind - my eyes. _____ You, _____

Bsus2/D# (Asus2/C#) C#5 (B5) B (A)

you are the ghost - be-hind - my eyes, _____ be - hind my eyes. The ghost be -

A (G) B7sus4 (A7sus4) F# (E) A (G) B7sus4 (A7sus4) F# (E) A (G) B7sus4 (A7sus4)

hind my eyes. The ghost be - hind my eyes. The ghost be - hind my

(E5)

Gtr. 3

eyes. _____

Gtr. 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - rit. let ring - - - - -

Gtr. 2

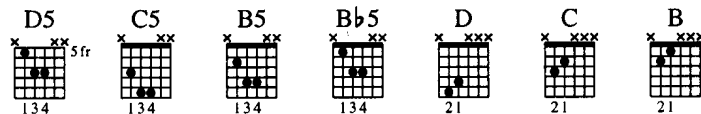
let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - rit. let ring - - - - -

Thunder Underground

Words and Music by Ozzy Osbourne, Geezer Butler and Zakk Wylde

Tune Down 1/2 Step;
Drop D Tuning:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭



Intro
Slow ♩ = 54

Gtrs. 1 & 2
(heavy dist.)

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5

First system of guitar notation for the Intro. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is in Drop D tuning. The bass staff shows the fretboard with notes and fingerings. Pedal points (P.M.) are indicated. The guitar is played with heavy distortion.

Gtr. 1: w/ Rhy. Fill 1

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5

Gtr. 2

Second system of guitar notation. It continues the musical theme with a treble clef staff and a bass staff. Pedal points (P.M.) are indicated. The guitar is played with heavy distortion. The bass staff shows a slide from the 5th fret to the 6th fret.

-1 1/2 -1 1/2

Gtrs. 1 & 2
Rhy. Fig. 1

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5

End Rhy. Fig. 1

Third system of guitar notation. It continues the musical theme with a treble clef staff and a bass staff. Pedal points (P.M.) are indicated. The guitar is played with heavy distortion. The bass staff shows a slide from the 5th fret to the 6th fret.

Fourth system of guitar notation. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is in Drop D tuning. The bass staff shows the fretboard with notes and fingerings. Pedal points (P.M.) are indicated. The guitar is played with heavy distortion. The bass staff shows a slide from the 5th fret to the 6th fret.

* Gtr. 1 tabbed to left of slash.

** loco applies to Gtr. 1 only.

Rhy. Fill 1
Gtr. 1

Diagram showing a rhythmic fill for Gtr. 1. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is in Drop D tuning. The bass staff shows the fretboard with notes and fingerings. Pedal points (P.M.) are indicated. The guitar is played with heavy distortion. The bass staff shows a slide from the 5th fret to the 6th fret.

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Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, 1st time
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times, 2nd time

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5



1. Your thoughts are com - pro - mis - ing, self cen - tered, pa - tron - iz - ing.
2. Your mor - bid fear of los - ing, de - stroys the lives you're us - ing.

Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, 2nd time

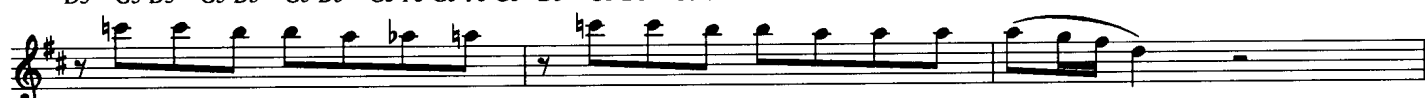
D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5



Your im - age su - per - cedes your soul. _____
You on - ly have one point of view. _____

You find me mys - ti - fy - ing,
The stig - ma of de - lu - sion,

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5



sub - hu - man, so an - noy - ing. You can't have me un - der con - trol. _____
con - firms your self il - lu - sion. And af - ter all this could be you. _____

Chorus

D5 Cadd9

D5



You think _ you live _ for - ev - er. _____

Gtr. 3 (clean)



f w/ chorus



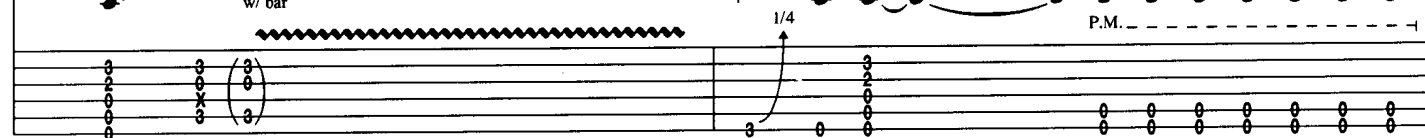
Gtrs. 1 & 2



w/ bar

1/4

P.M.



Rhy. Fill 3

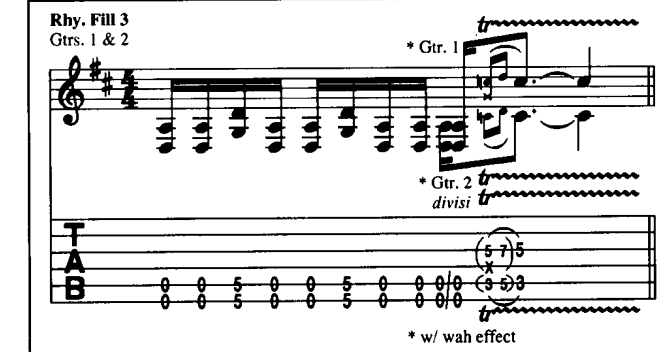
Gtrs. 1 & 2

* Gtr. 1

* Gtr. 2

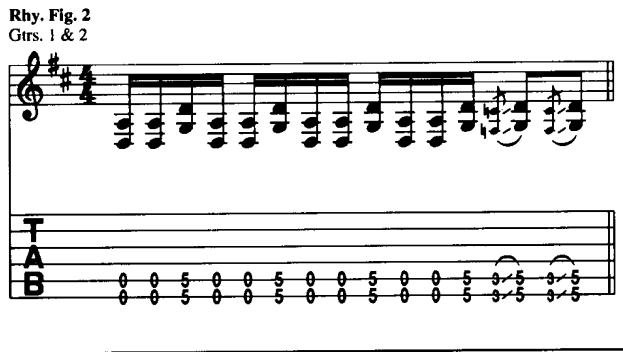
divisi

* w/ wah effect



Rhy. Fig. 2

Gtrs. 1 & 2



Gtr. 3: w/ Rhy. Fill 4, 2nd & 3rd times

Cadd9 D5 Cadd9

You don't find that pro-found. _____ You won't think you're so

w/ bar P.M. w/ bar

To Coda

Gtrs. 1 & 2: w/ Rhy. Fill 5, 2nd time

D5 Cadd9 D5

clev - er _____ when you hear thun-der un - der-ground. _____

1. All right now!_
2., 3. Here we go now!_

w/ bar P.M. w/ bar

-1 1/2

Rhy. Fill 4
Gtr. 3

Rhy. Fill 5
Gtrs. 1 & 2

w/ bar +1 grad. release

-1 1/2

Interlude

Gtr. 3 tacet
Gtrs. 4 & 5: w/ Rhy. Fills 2 & 2A
D5

Ab5 D5 Ab5

Ah. _____

Gtr. 2

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

*Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

simile on repeats

Gtr. 1

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

simile on repeats

* Harmonics found between second and third frets.

D5 Ab5 D5 Ab5

Ah. _____

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Rhy. Fill 2A Gtr. 5 (dist.)

w/ slide *f* steady gliss. steady gliss.

TAB

13 (13) X

12 (12) X

Rhy. Fill 2 Gtr. 4 (dist.)

f w/ slide steady gliss. steady gliss.

TAB

6 12 X

6 12 X

2.

Bridge
* E5

D5 A♭5

Could it be that I have found my mind _ or have I

Gtr. 2

8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - -

w/ slow phase & delay

let ring - - -

Gtr. 1

8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - -

w/ slow phase & delay

let ring - - -

* Chord symbols reflect overall tonality.

D5 E5 D5

gone in - sane? _ Roll-er coast-er of the mad-ness and there's on-ly me to blame. _

Gtrs. 1 & 2

let ring - - - - -

let ring - - - - -

E5 D5

The ev - er faith - ful hand _ of doom _ will take the pain a - way. _

let ring - - - - -

D5 Ab5 D5

You're on - ly mor - tal af - ter all. _____

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

End Rhy. Fig. 4

Ab5 D5 Ab5

Your ap - pe - tite for pow - er sub - verts your ev - 'ry hour. _____

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

D5 Ab5 D5

But ev - 'ry time the might - y fall. _____

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

D.S. al Coda

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times, simile
Gtr. 4: w/ Rhy. Fill 2, 3 times, simile

D5 Ab5 D5 Ab5 D5 Ab5 D5

Ah. _____ Ah. _____

play 3 times

Begin Fade

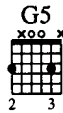
Fade Out

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 C5 B5 Bb5 C5 D5 C5 B5 Bb5 D5 C5 B5 Bb5 C5 D5 C5 B5 Bb5 D5 C5 B5 Bb5 C5

See You on the Other Side

Words and Music by Ozzy Osbourne, Lemmy Kilmister and Zakk Wyld



Tune Down 1/2 Step:

① - E♭ ④ - D♭

② - B♭ ⑤ - A♭

③ - G♭ ⑥ - E♭

Intro

Moderately Slow ♩ = 78

Gtrs. 1 & 2 (clean)

(bass & drums)

3

**Gmaj7add6

Gmaj7

Rhy. Fig. 1

mf w/ chorus & delay
let ring throughout

TAB

**Chord symbols reflect overall tonality.

Em9

TAB

C

Gmaj7

End Rhy. Fig. 1

TAB

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.

Gmaj7

Em9

1. Voic - es, a thous - and, thous - and voic - es. —

* w/ echo repeats

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gmaj7

C

Whis - per - ing, — the time has passed for

Em9

C

choic - es. — Gold - en days are pass - ing — o -

Chorus

Gtrs. 1 & 2 tacet

D5/A

G5 Cadd9

G

Gmaj7

ver, ____ yeah. ____ I can't seem to see ____ you ba - by, ____

*Gtrs. 3 & 4 (dist.)

f

let ring

* composite arrangement

D5

Cadd9

F5 G5

F5

D5/A

Cadd9

al- though my eyes are o - pen wide. But I know ____ I'll see you

P.M. - 1

P.M. - 1

G

Gtrs. 1 & 2: w/ Fill 1

A5

B5

C5

D5

once more, ____ when I see you, I'll see you on the oth - er

P.S.

let ring

Em7

A5

B5

C5

D5

side. ____ Yes, I'll see ____ you, I'll see you on the oth - er side, __

let ring

Fill 1

Gtrs. 1 & 2

let ring

TAB

4 2 4 0 3 0 4

G5 Gtrs. 3 & 4 tacet Gmaj7add6 Gmaj7

yeah.

Gtrs. 1 & 2

let ring -----

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.

Gmaj7

Em9

C

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gmaj7

2. Leav-ing, I hate to see you cry. _____ Griev-ing,
3. Hold me, hold me tight I'm fall-ing. _____ Far a-way,
* w/ echo repeats

I hate to say good-bye. _____ Dust and ash for-ev-
dis-tant voic-es call-ing. _____ I'm so cold I need you darl-

Chorus

Gtrs. 3 & 4: w/ Fill 5, 2nd time

Gmaj7

Gtrs. 1 & 2 tacet

D5/A

G5 Cadd9

G

- ver, _____ yeah. _____ Though I know we must be part-ed, _____
- ing, _____ yeah. _____ I was down but now I'm fly-ing, _____

Gtrs. 3 & 4

w/ bar

let ring -----

-1 -1 1/2

Fill 5

Gtrs. 3 & 4

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Harm. -----

w/ bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Bridge

Gtrs. 1, 2, 6 & 7 tacet

Cadd9

Ne - er thought I'd feel like this, — strange to be a - lone, — yeah. —

let ring — let ring — let ring — let ring — let ring —

But we'll be to - geth - er carved in — stone, — carved in — stone, — carved in —

let ring — let ring — P.M. — P.M. —

stone. —

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

D.S. al Coda

Gtrs. 3 & 4 tacet

Gmaj7add6

C G

Gtrs. 1 & 2

P.M. — P.M. — P.M. — P.M. — let ring —

⊕ Coda

G A5 B5 C5 D5 Em7

Gtrs. 1 & 2: w/ Fill 1

I'm gon-na see you, see you on the oth-er side. God knows I'll

Gtrs. 3 & 4

P.S. let ring ——— 1/4 let ring ———

A5 B5 C5 D5 G5

see you, see you on the oth-er side, — yeah.

Outro

Gtrs. 3 & 4 tacet Gmaj7add6 Gmaj7

I'll see you, — see you on the oth-er side..

Gtrs. 1 & 2 Rhy. Fig. 2

Em9

I'm gon - na

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 5 times
Gmaj7

Em9

see you, _ see you on the oth-er side. _____ God knows I'll

Gmaj7

Em9

see you, _ see you on the oth-er side. _____ I wan-na

Riff A

Gtr. 8 (dist.)

mf
Harm. _____

End Riff A

12 7 12 12 7 12 12 7 12 7 7 7

Gtr. 8: w/ Riff A, 3 times
Gmaj7

Em9

see you, yeah, yeah, yeah, _ see you on the oth-er side. _____ God knows I'll

Begin Fade

Gmaj7

Em9

see you, _ see you on the oth-er side. _____ I'm gon-na

Riff B

Gtr. 9 (dist.)

mf
Harm. _____

End Riff B

5 5 7 5 5 7 12 5 5 12 5 5 5 5 5

Gtr. 9: w/ Riff B
Gmaj7

Em9

see you, _ see you on the oth-er side. _____ God knows I'll

Fade Out

Tomorrow

Words and Music by Ozzy Osbourne, Zakk Wylde, John Purdell and Duane Baron

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 70

* Gtr. 1

** Gm
 Riff A

* doubled throughout

** Chord symbols reflect overall tonality.

Verse

Gtr. 1: w/ Riff A, 2 times
 Gm

§ Pre-Chorus

Gtr. 2: w/ Fill 1
Gtr. 3 tacet, 2nd time
Gtr. 4: w/ Fill 3, 2nd time
Gm

Gtr. 1 tacet
Gm

dead. _____
fied. _____

1. Liv - ing in the thun - der,
2. Chas - ing all the rain - bows,
3. See Additional Lyrics

dri - ving me in -
fall - ing from the

*Gtrs. 3 & 4 (dist.)

f

simile on repeat

20

*composite arrangement

Bb Fsus4 F Csus4 C

sane. _____
sky. _____

Can I get a wit - ness
I know your in - ten - tions

to take a - way the
are all a bunch of

let ring - - - - -

Gm Bb5 Gm

pain? _____
lies. _____

Walk - ing on the wa - ter,
I'm run - ning out of pa - tience,

go - ing no - where
fall - ing off

P.M. - - - - -

Fill 1
Gtr. 2 (dist.)

pp *f*

fdbk.

TAB

15

Fill 3
Gtr. 4

w/ bar +1/2 +1/2

TAB

3 (3)

Gtrs. 3 & 4: w/ Fill 5, 3rd time

B \flat Fsus4 F Csus4 C

fast. _____
track. _____

Feel - ing like I'm walk - ing with no shoes _ on bro - ken
You bet - ter start to wor - ry 'cause I may _ not make it

let ring _ _ _ _ _

Gm Chorus B \flat 5 C5

glass. _____
back. _____

You know _ it. }
All right _ now. }

You don't have to leave _ the lights.

P.S. P.H.

G5 B \flat 5 C5

on, _____ and I'm so used to be - ing

loco 3 8va loco 8va

P.H. P.M. P.H. P.H.

pitch: D pitch: D

Fill 5
Gtrs. 3 & 4

P.M. _ _ _ _ _ P.S.

T
A
B

Gtr. 2: w/ Fill 2
G5

blind. _____

1., 3. No more good - byes or
2. One good reas - on to

loco

full full full full *

* vib lower note only

Cm/Eb G5 F5 C5 G5

yes - ter - days _____ } so it's, I'll see you to - mor - row. _____
blow me a - way _____

P.M. 1/2 P.M. P.H. full

To Coda ⊕ F5 C5 G5

I'll see you to - mor - row. _____

P.M. 1/2 P.M. P.H. full

Fill 2
Gtr. 2

p < *mf*

T
A
B

1. 2.

N.C.(Gm) †Interlude
Gtrs. 3 & 4 tacet
N.C.(Gm7)

2. Wel-come to the (3rd time) Spoken: I nev-er killed an-y-bod-y.

**Gtr. 5
mf

* w/ vocal echo ** bass arr. for gtr.
 † With misc. sound effects, random pick slides, etc.

1., 2. 3.

(Gm6) (Gm6) Gtr. 5: w/ Fill 4

1. Can't wait 'til to - mor - row... Spoken: It was a god. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.
 2. 'Cause to - mor-row nev-er comes...

Gtr. 6 (dist.)
f

Guitar Solo
 Gtr. 5 tacet
 Gtr. 1: w/ Riff A, 2 times
 Gm

F5 C5

full full full full

Fill 4
 Gtr. 5

TAB

(2)

C5 G5 Gb5 F5 Bb5
 w/ wah-wah 12 12 12 * w/ octave pedal
 full 1 1/2 1 1/2
 * set one octave higher
 P.M. P.M. P.M.
 G5 Gb5 F5 Bb5 C5
 w/ octave pedal & wah off w/ bar w/ wah-wah
 full full full full full full
 slack
 P.M. P.M. P.M.
 D5 F5 C5 Bb5
 w/ bar
 full full full full full
 slack
 P.M. P.M.

D.S. al Coda

D5 F5 C5 Bb5 D Db C Bb5 G5

3. Liv-ing in the

full full full

T T T T

wah off w/ bar

-1 -1 1/2 -2 1/2

* Trill w/ right index finger

⊕ *Coda*

F5 C/E Cm/Eb G5 F5 C5 G5

No more reas- ons to blow you a - way. So it's, I'll see _ you to - mor - row. _

Gtrs. 3 & 4

P.M. - 1/2 P.M. - 1 P.H. - 1

full

F5 C5

8va

fdbk.

P.M. - 1/2 P.M. - 1 P.H. - 1

full

pitch: A

Additional Lyrics

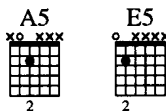
3. Living in the big house, dying by the rail.
 If I wanted your opinion I'd call you in hell.
 Could that be the mailman knocking on the door,
 Or just another lightweight finally evening the score,
 You know it.

Denial

Words and Music by Ozzy Osbourne, Mark Hudson and Steve Dudas

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat



Intro

Moderately Slow $\text{♩} = 66$

*C C/B \flat C/A C C/B \flat

Rhy. Fig. 1
 **Gtrs. 1 & 2

(drums)

f w/ chorus
 let ring throughout

End Rhy. Fig. 1

3

full

T
A
B

* Chord symbols reflect overall tonality.
 ** composite arrangement

C/A G5 G/F Em C/E Em6 C/E

Gtr. 1: w/ Fill 1
 Gtr. 2

T
A
B

Verse

Em C/E Em6 C/E Em C/E

1. You are my on - ly daugh - ter, I guess - I made you twice. You look in - side my oth - er,

Rhy. Fig. 2

Gtrs. 1 & 2

T
A
B

* w/ random fdbk. next 4 meas.

Fill 1
 Gtr. 1

8va

loco

w/ wah-wah

fdbk.

T
A
B

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Em6 C/E Cmaj7 F#7add4/C

he'll give you bad ad-vice. I will tell you I'm o-kay, — but deep in-side I'm a - fraid.

End Rhy. Fig. 2

wah off

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

Em C/E Em6 C/E Em C/E

2. I don't drink ho-ly wa-ter, I'm not — the son of Christ. I ain't no black mes-si-ah,

Em6 C/E Cmaj7

and I — don't load my dice. You can tell me you're all right, — but

Gtrs. 1 & 2: w/ Fill 2

F#7add4/C

Chorus

A5 Rhy. Fig. 3

E5

Gtrs. 1 & 2

P.M. — P.M. — P.M. —

why are you so a - fraid? You're in de - ni - al, you nev - er will be - lieve it's

Rhy. Fig. 3A

15ma loco 15ma loco 15ma

Gtr. 3 (dist.)

f

P.H. — P.H. — P.H. —

P.M. — P.M. — P.M. —

Fill 2

Gtrs. 1 & 2

(cont. in slash)

T

A

B

A5 E5 Gtr. 3 tacet C
End Rhy. Fig. 3

you. De - ni - al, you al - ways hide be - hind the truth. You'll

loco 15ma loco 15ma End Rhy. Fig. 3A Gtrs. 1 & 2

8 7 5 8 7 5 8 7 5 8 7 4 4 5 4 5 4 5 7 4 5 7 3 2 0 2 2 0 2

C/Bb C/A Gtr. 1: w/ Fill 1 Em C/E Em6 C/E

nev - er be - lieve it, you nev - er be - lieve it's you.

1 2 0 2 0 3 2 0 2 0 2 2 0 2 0 4 5 4 2 0

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
Em C/E Em6 C/E Em C/E

3. I don't think I'm a - maz - ing, in fact I'm quite in - sane. To live in - side my buck - et,

Em6 C/E Cmaj7

with all my plas - tic chains. Peo - ple tell me ev - 'ry time, I

Gtrs. 1 & 2: w/ Fill 2 F#7add4/C

look at the wrong all right. You're in de - ni - al,

Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
A5

E5 A5 E5

you nev - er will be - lieve it's you. De - ni - al, you al - ways hide be - hind the

Guitar Solo

*Am

Em

you. _____

Gtr. 5 (dist.)

f **w/ octave pedal

Gtr. 3

* Chord symbols reflect overall tonality.

** set 2 octaves below

Am

Em

3

Am

Em

full

1/2

full

full

full

full

full

full

Am Em

octave pedal off

full 1/2

3

The first system of music is written on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). It begins with an Am chord, followed by a wavy line indicating a tremolo or vibrato. The melody continues with eighth notes and a triplet of eighth notes. The bottom staff is in bass clef and contains a sequence of notes with fingerings (15, 12, 14, 14) and a wavy line. A dashed line labeled '1/2' connects a note in the middle of the system to a note further right. The text 'octave pedal off' is written above the bottom staff. The system concludes with a triplet of eighth notes and a final note.

C5

w/ wah-wah

P.M. - - - -

The second system of music is written on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a C5 chord, followed by a wavy line. The melody continues with eighth notes and a sequence of notes with fingerings (8, 10, 12). The bottom staff is in bass clef and contains a sequence of notes with fingerings (8, 10, 12). The text 'w/ wah-wah' is written below the top staff. The system concludes with a sequence of notes and the text 'P.M. - - - -'.

B5

P.M. - - - -

The third system of music is written on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a B5 chord, followed by a wavy line. The melody continues with eighth notes and a sequence of notes with fingerings (14, 15, 17, 14, 15, 17, 12, 14, 15, 12, 14, 15, 10, 12, 14, 10, 12, 14, 8, 10, 12, 8, 10, 12, 12, 13, 15, 12, 13, 15, 10, 12, 13, 10, 12, 13, 8, 10, 12, 8, 10, 12, 7, 8, 10, 7, 8, 10). The bottom staff is in bass clef and contains a sequence of notes with fingerings (4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2). The system concludes with a sequence of notes and the text 'P.M. - - - -'.

E5 A5 E5

you al - ways hide be - hind the truth. — De - ni - al, you nev - er will be - lieve it's

A5 E5 C

Gtr. 3 tacet
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times

you. — De - ni - al, you al - ways hide be - hind the truth. — Yeah,

C/Bb C/A C C/Bb C/A

yeah. — Be - hind the — truth. — Yeah, yeah. — It's —

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 6 times, simile
C C/Bb C/A C C/Bb

true, (Ah. — yeah, yeah. — Be - hind the truth, — Ah. — yeah,

C/A *C C/Bb C/A

yeah. — It's — you, Ah. — yeah, yeah. — Be - hind the —

* w/ wah-wah

Begin Fade
C C/Bb C/A C C/Bb

truth, — Ah. — yeah, yeah. — It's gon-na be al - right, — Ah. — just hold on

Fade Out
C/A C C/Bb C/A

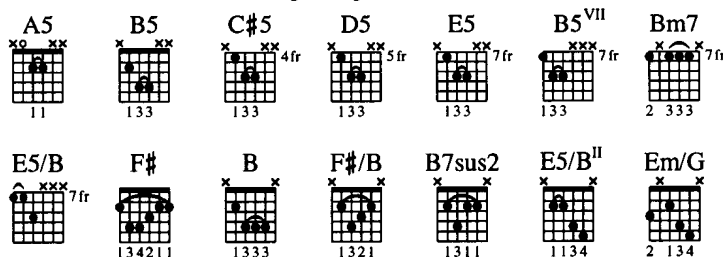
tight. — It's gon-na be al - right, — Ah. — just hold on tight. — It's gon-na be al - right..

My Little Man

Words and Music by Ozzy Osbourne and Steve Vai

Gtr. 1 & 3: Capo IV
Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat



Intro

Moderately Slow $\text{♩} = 60$

C#7sus4 C#9(no 3rd) F# C#add4/E# B
† (A7sus4) (A9(no 3rd)) (D) (Aadd4/C#) (G)

* Gtr. 1

mf
let ring throughout

TAB

* elec. sitar arr. for gtr.

† Symbols in parentheses represent chord names respective to capoed guitars.
Symbols above reflect actual sounding chords.
Chord symbols reflect overall tonality.

C#9(no 3rd) C#m7 B C#sus2 Gtr. 2: w/ Fill 1 C#/B*
(A9(no 3rd)) (Am7) (G) (Asus2) (Gsus2) (A/G*)

* bass plays B

TAB

Bmaj7 C# B C# B Gtr. 3: w/ Fill 2 E B C#sus2
(Gmaj7) (A) (G) (A) (G) (C) (G) (Asus2)

1. Don't you

TAB

Fill 1
Gtr. 2 (dist.)

mp *grad. cresc.* *mf* *f*

fdbk.

TAB

pitch: G#

Fill 2
* Gtr. 3

mf

TAB

* elec. sitar arr. for gtr.

Verse

C#sus2
(Asus2)

C#7sus4
(A7sus4)

C#7
(A7)

E
(C)

F#
(D)

C#sus2
(Asus2)

know I love you more than life it - self?_ Don't you know that you're my pride?_ And I
like to keep you with me all your life_ but I know I can't do that. _ So I

Rhy. Fig. 1

* Bkgd. vocal 2nd time only.

C#7sus4
(A7sus4)

C#7
(A7)

E
(C)

B/D#
(G/B)

C#sus2
(Asus2)

would not have you walk - ing through this world _ with - out me by your side. _ } Go to
must teach - ing you the wrong from right to keep the vul - tures from your back. _ }

End Rhy. Fig. 1

Chorus

A5

B5

C#5

* Gtr. 2
f

sleep _ my lit - tle _ man. _ Don't you

* Gtr. 2, 2nd time only.

1. 2.

D5 E5 C#5 C#9(no 3rd) (A9(no 3rd)) C#5

weep _____ my _____ lit-tle man. _____ 2. I'd _____ man. _____

Bridge

Gtr. 2 tacet
Bsus2 (Gsus2) C#/B** (A/G**) Bmaj7 (Gmaj7) C#/B (A/G)

And when you're dream - ing, you _ can talk to an - gels. _

* Gtr. 4
mf

Gtr. 1

* elec. sitar arr. for gtr. ** bass plays B

Bsus2 (Gsus2) C#/B (A/G) B5^{VII}

Gtr. 2

So wipe the tears _ from _ your _ eyes.

And if there's de - mons that try to steal _ your breath a - way.

You can't be - lieve _ that, know_ my _ spir - it will be _ stand - ing by your side.

Gr. 5: w/ Fill 3

Bm7 E5/B F#

Fill 3
Gr. 5 (dist.)

f w/ heavy flanging

TAB

19 \ 19 14 15 16 17 17 18 19

E (C) F#[♯]/E (D/C) F#[♯]sus4/E (Dsus4/C) F#[♯]/E (D/C) G (E[♭]) A (F)

8va

semi-harm.

full

16 18 19 18 19 18 19 (19)

full

20 (20) 20

full

22 (22) 22

w/ bar slack

slack

slack

Interlude

B F#[♯]/B B7sus2 E5/B¹¹ Em/G B

Gtr. 2

You saved ___ me, ___ you gave ___ me ___ the great - est gift ___ of all. ___

8va

full

19 22

(19 22)

(19 22)

Gtr. 6 tacet

F[♯]/B

B7sus2

E5/B^{II}

Em/G

C[♯]5

Be - lieve me, be - lieve me, there ain't no moun - tain that's too

Gtr. 1

Gtr. 3: w/ Fill 2

tall. 3. I would

Verse

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1

C[♯]7sus2
(Asus2)

C[♯]7sus4
(A7sus4)

C[♯]7
(A7)

E
(C)

F[♯]
(D)

C[♯]7sus2
(Asus2)

glad - ly car - ry your cross for you to take your pain a - way. But what

Gtr. 2: w/ Rhy. Fill 1 (see next page)

C[♯]7sus4
(A7sus4)

C[♯]7
(A7)

E
(C)

B/D[♯]
(G/B)

C[♯]7sus2
(Asus2)

I can't car - ry is my love for you be - yond my dy - ing day. So be

Chorus

A5 Rhy. Fig. 2A B5 C#5 D5

Gtr. 2

strong _____ my lit - tle _____ man. _____ When I'm

Gtr. 1 Rhy. Fig. 2

1 0 0 1 0 0 2 0 2 0 5 4 0 4 0 4 5 0 2 0 2 0 4 0 4 5 7

E5 C#5 A5 End Rhy. Fig. 2A

gone _____ my _____ lit - tle _____ man. _____ You've got to

End Rhy. Fig. 2

1 0 0 1 1 1 3 5 0 0 5 0 0 2 0 0 2 0 0 2 0 0 0 (2) 2 2 0 0 2 0 2 0 0

Rhy. Fill 1 Gtr. 2

(cont. in slash)

TAB

2 2 2 2
2 2 2 2
0 0 0 0

Gtr. 1: w/ Rhy. Fig. 2, 1 1/4 times, simile

Gtr. 2: w/ Rhy. Fig. 2A, 4 times, simile

A5 B5 C#5 D5

he _____ my _____ lit - tle man. _____ So don't you

E5 C#5 A5

weep _____ my _____ lit - tle man. _____ Go to

B5 C#5 D5

Gtr. 1: w/ Rhy. Fill 2

sleep _____ my lit - tle _____ man. _____ Don't you

E5 C#5 A5

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas.

weep _____ my _____ lit - tle man. _____ You've got to

B5 C#5 D5

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

be _____ my _____ lit - tle man. _____ So don't you

Begin Fade

E5 C#5 A5

weep _____ my _____ lit - tle man. _____ Go to

B5 C#5 D5

sleep _____ my lit - tle _____ man. _____ Don't you

E5 C#5 A5

Fade Out

weep _____ my _____ lit - tle man. _____ Go to

Rhy. Fill 2
Gtr. 1

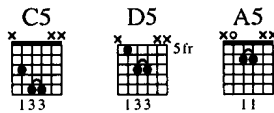
5 5 6 3 0 4 5 6 7 0 4 5 0

My Jekyll Doesn't Hide

Words and Music by Ozzy Osbourne, Geezer Butler and Zakk Wylde

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro
Freely
N.C.

Gtr. 1 (dist.)

8va

Riff A

End Riff A

mf

fdbk.

TAB

4 (4) (4)

Gtr. 2 (dist.)

pitch: F#

15ma

Riff A1

End Riff A1

mf

fdbk.

TAB

3 (3) (3)

pitch: A

Gtr. 3 (dist.)

8va

loco

pp *

mf

fdbk.

full

grad. release

TAB

3 (3) (3)

Moderately ♩ = 74

(band enters)

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

* volume swell

Gtrs. 4 & 5 (dist.)

A5 G5 E♭5 D5 N.C. G5 G#5 A5 N.C.

f

P.M. — —

1/2

A5 G5 E♭5 D5 N.C. G5 G#5 A5 N.C.

P.M. — —

w/ wah-wah

full

full

14 12 8 7 3 0 3 0 5 6 7 5 3 0 7

Gtrs. 1 & 2 tacet
A5 G5 Eb5 D5 G5 G#5 A5

wah off

P.M. — — —

1/2

A5 G5 Eb5 D5 G5 G#5 A5

P.M. — — —

full

§ Gtr. 7: w/ Fill 1, 3rd time
Rhy. Fig. 1B
8va A5 Ab5 G5

Gtr. 6 (heavy dist.)
mf
P.H. — — — — —

8va A5 Ab5 G5

P.H. — — — — —

Rhy. Fig. 1
8va loco

Gtr. 4
P.H. P.M. — — — — —

8va loco

P.H. P.M. — — — — —

Gtr. 5 Rhy. Fig. 1A

P.M. — — — — —

P.M. — — — — —

P.M. — — — — —

P.M. — — — — —

Fill 1
Gtr. 7

T
A
B

17

Verse

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 1, 1A, & 1B, 2 times, simile

1. Con - demned to vi - o - lence, ar - rest - ed by pain, _____
 2. A kill - er's smile _____ with a psy - cho star dream, _____
 3. See Additional Lyrics

in - side the soul lies a man in - sane. _____
 be - hind the mask things are-n't what they seem. _____

Con - ceived in an - ger, ad - dict - ed to hate, _____
 Un - ho - ly sol - dier, dis - ci - ple of sin, _____

the mu - tant child of a twist - ed state. _____
 what kind of mind are you liv - ing in? _____

Chorus

Gtr. 6 tacet
N.C.(G5)

Gtr. 5: w/ Rhy. Fill 1, 2nd time
A5

(G5)

A5

E♭

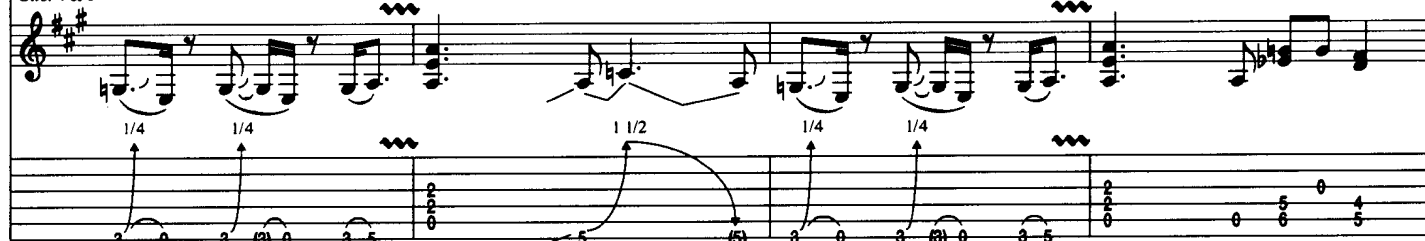
D



Be - ware the con-tra-dic-tion,
You're preach-ing rev - o - lu-tion.

be-neath the crim-son void. _
Don't you mean gen - o - cide? _

Gtrs. 4 & 5



Gtr. 5: w/ Rhy. Fill 2, 2nd & 3rd times
A5

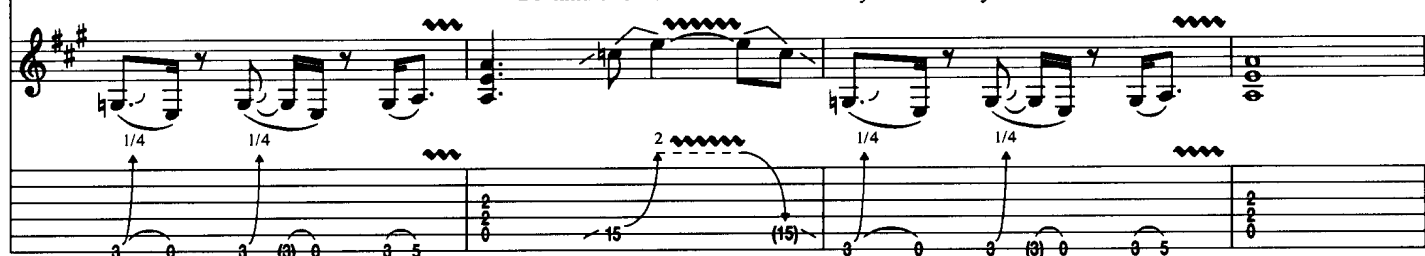
(G5)

(G5)

A5



'Cause in this world of fic-tion my _ Jek - yll does - n't hide. _
Be-hind this res - o - lu-tion my _ Jek - yll does - n't hide. _



Interlude

A5 G5 E♭5 D5

G5 G#5 A5

A5 G5 E♭5 D5

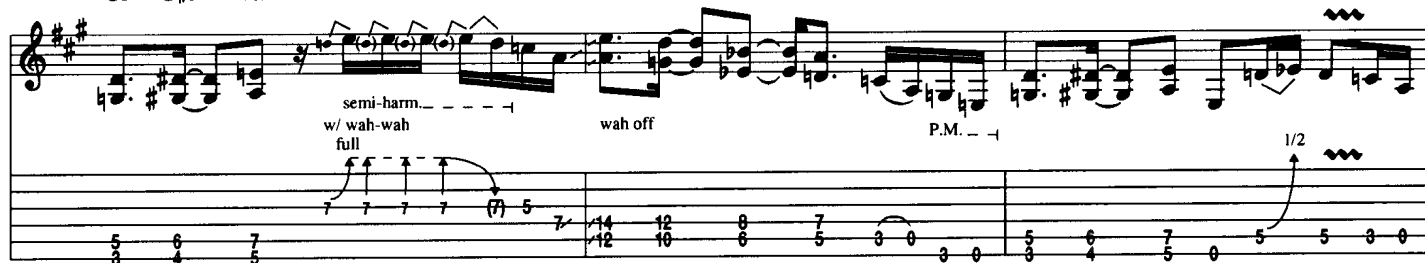
Rhy. Fig. 2 & 2A



Gtrs. 4 & 5: w/ Rhy. Fill 3, 2nd time
G5 G#5 A5

A5 G5 E♭5 D5

G5 G#5 A5



semi-harm. _ _ _
w/ wah-wah
full

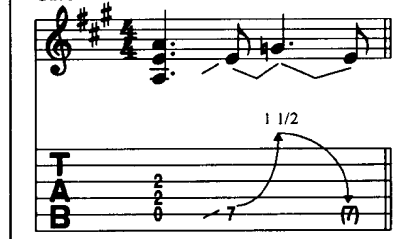
wah off

P.M. _ _

1/2

Rhy. Fill 1

Gtr. 5



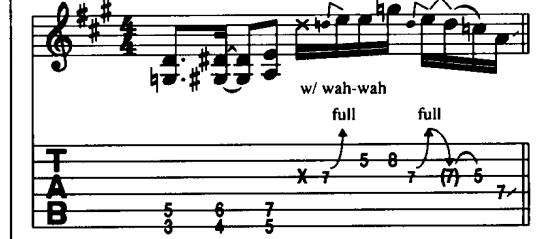
Rhy. Fill 2


Gtr. 5



Rhy. Fill 3

Gtrs. 4 & 5

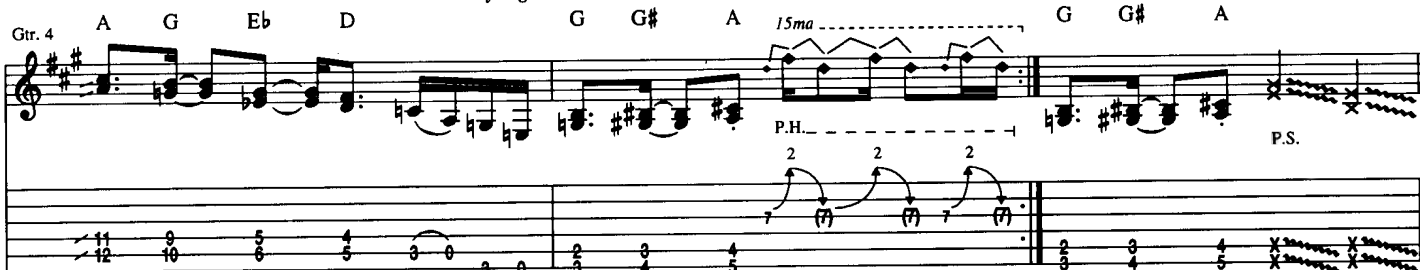


To Coda  1.

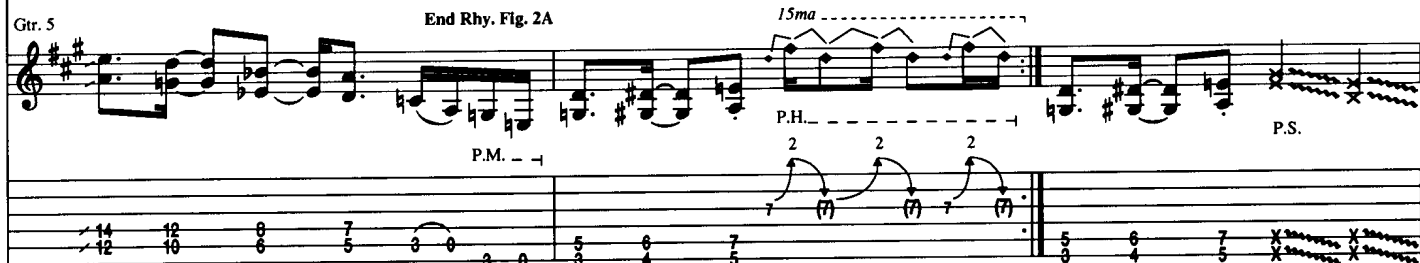
2.

End Rhy. Fig. 2

Gtr. 4 A G Eb D G G# A 15ma P.H. 2 2 2 P.S.



Gtr. 5 End Rhy. Fig. 2A 15ma P.H. 2 2 2 P.S.



Bridge

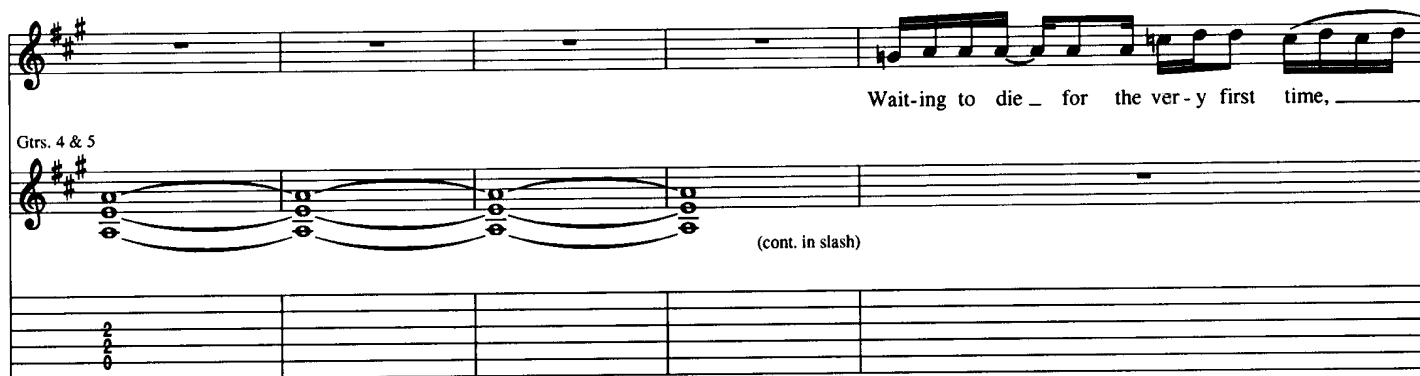
A5

C5

Rhy. Fig. 3

*Gtrs. 4 & 5 //

Wait-ing to die _ for the ver - y first time, _



*w/ wah-wah and misc. sound effects

D5

C5

**A5

End Rhy. Fig. 3

al - right. That's right!



Gtrs. 4 & 5: w/ Rhy. Fig. 3, 2 1/2 times

C5

D5

C5

Wait-ing to die _ for the ver - y first time, _ al -



A5

C5

right. That's right! Wait-ing to die _ for the ver - y first time, _ I



D5

C5

A5

C5

D5

C5

don't give a damn _ 'cause I think it's my time. _ My time! Ah. _



Guitar Solo

Gtr. 5 tacet

N.C.(B5)

Gtr. 7 (dist.)

f w/ wah-wah

full full full full full full full 1/2

9 9 9 9 10 9 9 9 7 (7) 9

Gtr. 4

mf 15ma loco 15ma loco 15ma loco 15ma

P.H. P.H. P.H. P.H.

5 7 5 6 5 7 5 6 5 5 7 5 6 5 7 5 6 5

full full full full full full grad. bend 2 1/2 1 1/2 grad. release

9 9 9 9 10 9 12 9 0 (9)

loco 15ma loco 15ma loco 15ma loco 15ma

P.H. P.H. P.H. P.H.

5 7 5 6 5 7 5 6 5 5 7 5 6 5 7 5 6 5

(C#5)

P.M.

12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9 9 7 9

loco 15ma loco 15ma

P.H. P.H.

7 9 7 8 7 9 7 8 7

Gtr. 7

G5 G#5 A5 A5 G5 Eb5 D5

8va

full full 1/2 full 1/2 full full full full full

20 20 20 20 20 (20) 17 20 19 20 19 20 19 20 19 10 17

Gtrs. 4 & 5: w/ Rhy. Fill 3

G5 G#5 A5 A5 G5 Eb5 D5

8va

full 1/2 full full full full full

20 19 (10) 17 10 10 17 10 19 (10) 17 10 10 17 20 17 20 17 20 17 20 17 20 10

Gtrs. 4 & 5: w/ Rhy. Fig. 2 & 2A, last 3 meas.

G5 G#5 A5 A G Eb D

8va

3 full full

20 17 20 17 17 20 17 17 20 17 10 17 10 20 17 20 17 20 17 20 17 17 17

D.S. al Coda

Gtr. 6

G G# A

8va

loco

full 1 1/2 2 full

20 (20) (20) 20 (20)

Gtr. 4

8va

P.H. 1 1/2

2 3 4 5

Gtr. 5

5 6 7 5

Coda

Gtr. 4

15ma P.H.

2 3 5

pitch: F#

Gtr. 5

15ma loco P.H.

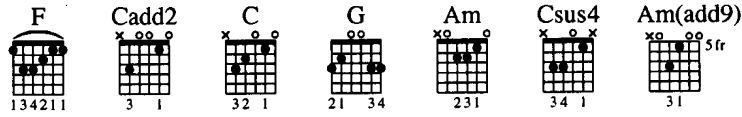
5 6 5 X

Additional Lyrics

3. The symbiosis of murder and lies,
 What do I see looking through your disguise?
 Fourth Reich dementia, subversion ideals,
 God only knows what your secret conceals.
 Who'll be the first offender?
 Who will be victimized?
 In your perverse agenda,
 My Jekyll doesn't hide.

Old L.A. Tonight

Words and Music by Ozzy Osbourne, Zakk Wyld and John Purdell



Intro Moderately ♩ = 76

F **C** **G** **Am**

*** Gtr. 1**
Rhy. Fig. 1
mf ** T
let ring throughout

T
A
B

* piano arr. for gtr.
** T = Thumb on ⑥

F **C** **G** **C** **Csus4**

C **F** **Cadd2 E** **C**

† Gtr. 3 (acous.)
mf
let ring -

Gtr. 2 (elec.)
mf w/ slight dist. rake - full
full 7 (7) 5 x 7 full 7 (7) 5 10 8 10 8

Gtr. 1
End Rhy. Fig. 1

† doubled throughout

G Am F

rake → rake → full full full full

Cadd2 E C G C Csus4 Cadd2 E

④ 2fr let ring 1/2 P.M. ④ 2fr let ring

Verse

Gtrs. 2 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 1, 1st 8 meas., simile

F C

1. Look in - to the fu - ture, look in - to my eyes — and tell me
2. Sit - ting by — the o - cean, map - ping out my plans of ac - tion.

G Am F

Gtr. 5: w/ Fill 1, 2nd time

ev - 'ry - thing's all right. — Tell me where we're go - ing. I'm
Ba - by, they in - clude you. — I wish you'd send a mes - sage.

C G C Csus4

so a - fraid — 'cause I — don't know what's go - ing on with my life. — }
May - be I'm just bet - ter off not know - ing who — knew. — } But it' - ll

Fill 1

Gtr. 5 (elec.)

f w/ dist. grad. bend full

TAB

Pre-Chorus

Gr. 3

F G F G Am

be all right _ to - night. _ { Will it } be all right _ to - night? _ Are we
 I'm gon-na (To - night. _ To - night. _

Gr. 4 (elec.)

mf w/ chorus & slight dist.
 simile on repeats
 let ring throughout

F

Gr. 5: w/ Fill 2, 2nd time
 G

1. C Csus4 Cadd2 E ④ 2fr
 let ring _ _ _ _

do-ing all right in old L. A. _ to - night? _
 Ah. _)

let ring _ _ _ _

Fill 2
 Gr. 5

2.

Chorus

Chorus

Chords: C G F C G Am

Gr. 3

Bkgd. Voc.: w/ Voc. Fill 1

*to - night? (Those sum - mer nights. When I look in your eyes I'm fall - ing to piec -

Gr. 4

simile on repeat

Gr. 5

*sing 1st time only

Chords: F C G F

- es, piec - es. Out of my mind. And I'll nev - er know why -

Gr. 4

Gr. 5

Voc. Fill 1

Ah. Piec - es.

Guitar Solo

Gtr. 1 tacet

Am

F

Gtrs. 1 & 3

Gtr. 2

w/ chorus

w/ increased gain

P.S.

chorus off

full

full

full

15 15 15 (15) 13 (10) 8

Gtr. 4

1 2 3 0 2 1 2 3 1

Gtr. 5

P.M.

10 10 10 10 10 10 10 10 10 10 10 10 10 10 7 7 3 3 3

8 8 8 8 8 8 8 8 8 8 8 8 8 8 5 5 1 1 1

C

Am

F

full

full

full

full

full

full

10 8 (9) 10 8 10 8 5 8 5 7 5 8 7 (7) 5 (5) 12 12 10 12 12 13 12 12 10

7 7 14 14 14

2 0 0 2 0 3 1

10 10 10 10 7 7 7 3 3

8 8 8 8 5 5 5 1 1

Chord progressions: C, G, Am, F

8va

full

1/2

20

(20)

16

22

16

22

16

(16)

22

22

22

22

(22)

20

22

22

22

22

(22)

20

3

2

0

0

0

2

1

2

0

1

3

2

0

0

0

7

7

3

5

5

1

1

* Played behind the beat.

C

G

8va

full

1 1/2

full

full

3

6

6

6

6

22

22

22

22

22

20

20

12

13

12

15

13

12

15

13

12

15

13

12

15

13

12

15

13

15

12

15

13

15

0

0

0

0

0

P.M.

8va

12

12 15 12 13 15 12 15 13 12 15 12 14 15 12 10 15 12 14 12 10 14 12 10 14 12 10

(cont. in slash)

0 0 0 7

P.M.

Bridge

Gtrs. 3 & 5 tacet
Am(add9)

Gtr. 2 tacet

Gtr. 4 tacet
** C/G

D/F#

* Gtr. 4 //

Who could i - ma - gine such a thing could hap - pen to you? It's gon-na

Gtr. 1 *loco*

Gtr. 1

Gtr. 2 *divisi* *mp* *p*

5 5 5 5 4 4 4 4 3 3 3 3 2 2 2 2

* doubled

** Chord symbols reflect overall tonality.

Gtr. 1 tacet
G

F

be all right _____ in old L. _____ A. _____

Gtr. 5

⊕ *Coda*

F Dm C

be all right _ in old L. A. _____ to - night.

Gtr. 4

Gtr. 5

P.M. P.M. P.M. P.M.